

# WHAT A POSITION FOR ME



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FARCE**

**MUSIC BY  
VICTOR HERBERT  
BOOK AND LYRICS BY  
HENRY BLOSSOM**



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# MOLLY

An Irish Love Song

Lyric by  
RIDA JOHNSON YOUNG

Solo Two Keys - F, (c to f) Ab, (eb to ab)

Music by  
VICTOR HERBERT

Rather slowly

Oh, Mol - ly dear, - the

Spring is here, And birds their mates are call - ing; They're nest - ing now and

so should we, For shel - tered close we too must be, When dark is fall - ing.

Oh, Mol - ly dear, the hon - ey bee The blush - ing rose is.

*mf* *p* *p a tempo* *ten.* *poco rit.* *p a tempo*

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# No. 12

Lyric by  
HENRY BLOSSOM

# What A Position For Me!

Musio by  
VICTOR HERBERT

Moderato

I've worked in a whole lot of  
My 'mis - sus' took me to the

pla - ces                      As maid, since I came from the west,                      And I  
sea - shore                      Last sum - mer, 'twas hot as could be!                      And one

thought that my first one was may - be my worst one, Al - though it turned out for the  
day when I found There was no one a - round, I just went for a dip in the

best.                      The mas - ter was ter - ri - bly flirt - y!                      I  
sea!                      I had - n't a suit, but no mat - ter,                      I

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could - n't see him, though, at all; But the "mis - sus" saw me, When one piled up my clothes on the beach; But I most lost my mind, When I

fine eve-ning he kissed me, Right in the dark lit-tle hall! And  
came out to find They'd been washed by the tide out of reach! And

*poco rit.* *a tempo*

## REFRAIN

what a po - si - tion for me! To stand there and know she had  
what a po - si - tion for me! I did - n't know where I was

*p* *sp*

seen! He said he'd been drink-ing, and she said, "I'm think-ing you  
at! I wait - ed in vain till the tide rose a - gain, Noth-ing

*f*

must have been!" What did she mean? But next day she said, "Dear-ie,  
float-ed in, though, but my hat! Aft-er do-ing the "Chim-ney chi-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment starts with a fortissimo (*sfz*) dynamic. The lyrics are: "must have been!" What did she mean? But next day she said, "Dear-ie, float-ed in, though, but my hat! Aft-er do-ing the "Chim-ney chi-

thank you! He'll hang a-round home now! You'll see!" It  
hua - hua" All day by the shiv - er - ing sea, I went

The second system continues the musical score. The vocal line has a piano (*p*) dynamic. The piano accompaniment has a mezzo-forte (*mf*) dynamic. The lyrics are: "thank you! He'll hang a-round home now! You'll see!" It hua - hua" All day by the shiv - er - ing sea, I went

worked out all right! She slipped out ev-'ry night! But what a po - si - tion for  
home in a bar - rel, My on - ly ap - par-el! But what a po - si - tion for

The third system continues the musical score. The vocal line has a piano (*p*) dynamic. The piano accompaniment has a fortissimo (*sfz*) dynamic. The lyrics are: "worked out all right! She slipped out ev-'ry night! But what a po - si - tion for home in a bar - rel, My on - ly ap - par-el! But what a po - si - tion for

*Spoken*  
Oh  
me! But what a po - si - tion for me!  
me! But what a po - si - tion for me!

The fourth system is a spoken section. The vocal line is marked "Spoken" and "Oh". The lyrics are: "me! But what a po - si - tion for me! me! But what a po - si - tion for me!". The piano accompaniment has a fortissimo (*sfz*) dynamic. The lyrics are: "me! But what a po - si - tion for me! me! But what a po - si - tion for me!"

# KISS ME AGAIN

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Sweet sum-mer breeze, whis-per-ing 'trees, Stars shin-ing soft - ly a - bove; — Ros-es in  
*ppp molto espress.*  
bloom, waft-ed per-fume, Sleep-y birds dream-ing of love. — Safe in your arms, far from a-  
*pp*  
larms, Day-light shall come but in vain. — Ten-der-ly pressed close to your breast,  
*ten.*

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